

NEW YORK CLIPPER

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PESSIMISM DISGUISED.

WRITTEN FOR THE NEW YORK CLIPPER.

I love the world—who doesn't pray?
It is so cheerful, bright and gay;
As smoothly running as a song,
With all things right and nothing wrong;
So free from everything that's vile,
From cant, hypocrisy and guile;
So full of goodness, kindness, love,
So free from evil, hate and strife;
It is so genial, warm and kind,
So tender of the halt and blind,
So gentle with the erring, too;
So full of grace that's sweet and true,
Of sympathy for those who fail,
To catch the tide and favoring gale;
So free from selfishness and greed,
So quick to succor those in need;
So full of sweetest charity
For frail ones led astray, perchance;
So free from hate and calumny;
From rancor and intolerance;
So full of truth and honor bright;
So free from defamations blight;
So full of true benevolence,
So free from craft and false pretense;
So full of sweet content and ease,
So free from ill that chafe and tease,
From sickness, want and woe and pain,
From troubles racking heart and brain;
So full of joy and sweet delight,
Of happiness and pleasure bright;
Of friendships strong that never break,
Of loves that never loves forsake!
A world from sycophancy free,
From arrogance and snobbery,
From fashion's follies, fads—"fads"—
Necessity for "diver pads,"
From frailty and inconstancy,
From wedded infidelity,
Corruption foul in honor's guise,
"Rings," "jobs" and "deals" that scandalize;
From "pools" and "corners," "syndicates"
That raise the price of coal and freights;
From "hoodlums" in Clubs Thirteen,
And rank "combines" and things unclean;
In short, so lovely that I say
I love the world—who doesn't pray?

KRIS K. KROSS,
MARK.

THE CHARIOT OF THE SUN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MNEMOSYNE.

"It was very kind in you to come to see the old man. And brought him something to cheer up his lonely heart? That's beautiful. A rare article I know, without tasting. So we'll drink the health of all our friends. Here's 'may they have all they wish for and never wish for what they can't have,' and that's the best toast I ever heard."

The old clown bustled about and procured glasses, half filled them, sipped daintily and continued:

"Don't think that I fail to appreciate the gift or the kindness that prompted it. I do, and thank you most heartily. But it has touched a tender spot in memory, and do you remember the lines of Sir Philip Sidney?—'He cometh unto you with a tale which holdeth children from play and old men from the chimney corner.' That's just the way I feel now."

"And I am at your service to hear you chat of old times."

"Of course I am thinking of ever so many years ago. Remember Harry Van Alstyne? No? I was a fool to ask when you couldn't have been more than a whining schoolboy."

"But though never having had that pleasure you will permit my joining you in drinking his health."

"That's splendid! Well, Harry was a born circus rider, and as handsome a fellow as you ever saw; had cheeks like roses, black eyes, wavy black hair, the form of an Apollo and a voice sweet enough to have played Orpheus and beaten the Sirens at their own little game. Yes, he was the idol of all the women and a great favorite with the men."

"His specialty, Mr. Merryman?"

"Hard to say, for he was so good all round. But his grandest impersonation was that of Phœton—that was the name of the mythical young scapegrace, wasn't it, who attempted to drive the chariot of the sun?"

"And one affording a rare chance for display."

"None more so. In all the pictures I ever saw of the fiery and foolish son of Helios, he only drove four horses. Harry went him four better, and they didn't get the better of him. Yes, he had a golden chariot, the horses golden harness, he golden armor and helmet, and it was a dashing arrangement all around, and if ever man looked like a god he did. I know they have good horses nowadays, and well-trained, and people have come to understand that they—horses, I mean—as pictures, wild as deers, and could run as fast. At least, it seemed so when they whirled around the ring, heads tossed high, manes and tails flying, feet scattering the sawdust, and all that kind of thing. I've seen many grand acts, but never any that quite came up to that—as he rode it."

"It was not astonishing that he should attract the attention of the gentler sex."

"No, only that more of them didn't make fools of themselves running after him. Make love to them? Couldn't have helped it if he had tried—which he didn't, for there was too much fun in it."

"You speak as if you had tried it, Mr. Merryman?"

"Imitating the clown grave-digger in Hamlet, he sang: 'In youth when I did love, did love, me thought it was very sweet,' and then continued: 'I never give myself away, though Harry did. How? That's just what I was thinking of. His health again? Certainly, and hers. Who? Haven't told you yet? I am riding that way. Prime stuff this. No headache in a barrel, you say? I'd like to prove the fact! Harry and the couriers of the sun, the original and only fiery and untamed? Well, he got along famously while he stuck to legitimate his, and didn't try any variations. Then he came to grief, as everybody does, in and out of the ring."

"And if you don't look sharp, you will run entirely away from your story, even though the

horses didn't with your hero."

"You would make a good whipper-in for hounds," he grinned maliciously. "Well, Harry got it into his cranium somehow that it would be a good idea to let some of the audience ride with him. Girls? Of course. You don't think he would fool his time away on men?"

"But not many, I presume, were inclined to take the risk of having their pretty necks broken."

"Only two, and they would have taken more dangerous chances to have won him and broken the heart of the other. Queer animals women are, anyway. Yes, I know if they had been men and he some feminine charmer, they would have fought. Belong to the concern? No, but mad with jealousy, all the same."

"And, as is usually the case, directly opposite in looks?"

"Yes, blonde and brunette, golden hair and black, blue eyes and those like night, petite and Juno form. It had been a fair race and no favor, start even, foot about the same, and hard to tell which could stay the longest. There was no 'mutual' about it except to hate each other. Harry? Couldn't tell which he would have made a favorite in the betting; was one of those cases where accident generally decides and the other wins, hands down. Yes, he had been sweet on both, and was puzzled as to which to ask first. I saw it and helped him out; made it a 'heads I win, tails you lose,' sort of an arrangement. How? Both the girls were waiting to jump into the chariot when Mr. Merryman tripped up to the pretty little blonde and said in his most insinuating fashion: 'The pleasure of your company.' A put-up job? Hum. Ask me no questions and you know the rest."

"Hardly fair for a third party to take advantage of the questionable rule that all is fair in love and war."

"My lady brunette didn't seem to think it was, and her black eyes flashed lightning hot enough to have cranked me. 'View!' She must have been a tigress when her temper was let out of the cage and given full swing. And the way the people cheered when the little one, with her loose hair flying like raveled sunshine, got into the chariot, made her madder still. I didn't mean that she kept still, for she didn't, but stamped her little foot and made fists of her little hands, and gave her little tongue free rein."

"Plainly revealing the state of her feelings to all."

"It begged description! Yes, that's from the sublime William, whom a lot of would-be-wise cranks have tried to rob of his glory."

"And signally failed."

"Why, man, if even the shadow of his genius should fall upon them, it would crush out all hope of resurrection. You might as well try to make me believe Tom Hamblin wasn't the greatest Rienzi that ever has or will live."

"Better stick to the text, Mr. Merryman. You remember what a certain lady says about comparisons."

"Being odorous? Certainly. The chariot of the sun? All right. Here it goes. The horses—yes, hitched by couples—were pawing, prancing and snorting uneasily, didn't like to be checked in their race until it was over and they could go back to their oats, and Harry had all he could do to keep them within bounds until my little lady took her place before him. Then it was 'Hoop-la!' from his highness the jester, and away they shot like so many loosened thunderbolts. Standing? Both of them, and a hard job they had of it, for the girl wasn't used to such things and got frightened, and Harry had to put one arm around her waist to keep her from falling out."

"Not a very repulsive task."

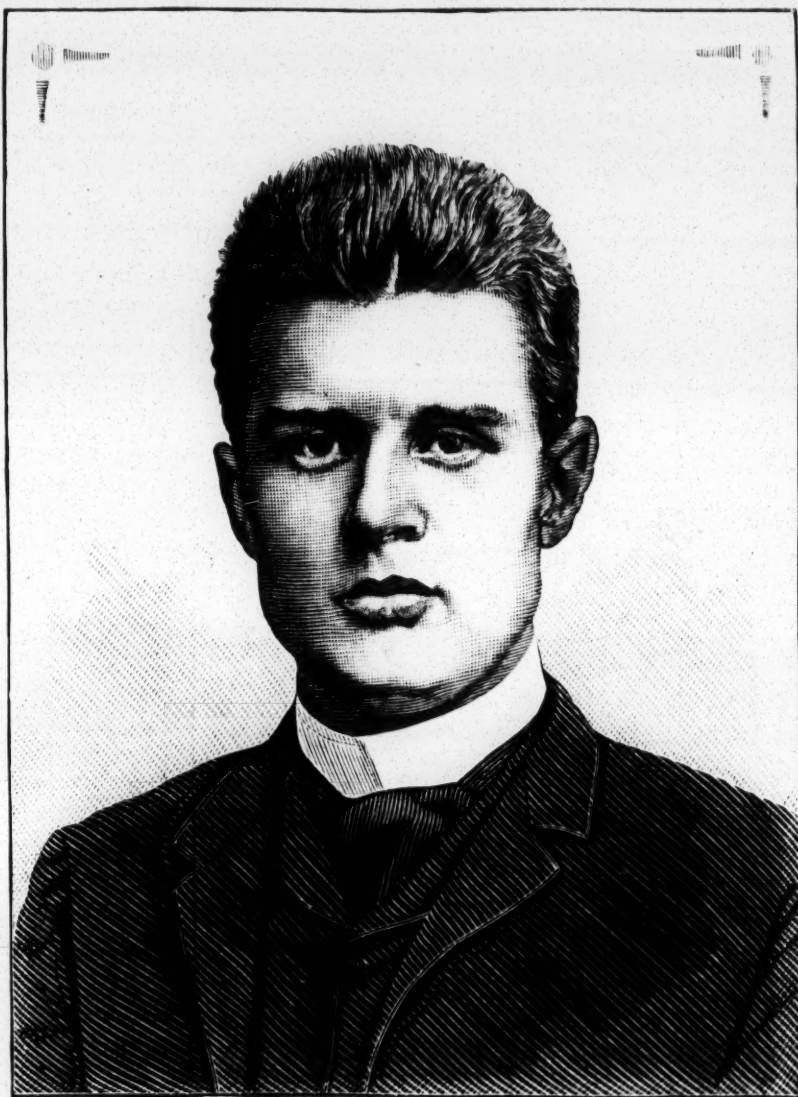
"Not any; wouldn't have minded it myself. There are more unpleasant things than having a pretty girl in your arms, with her heart beating pit-a-pat against your fingers and your heart thumping like a high-pressure steam-engine. It makes my lips dry to even think of it, and with a little laugh and humorous wink he motioned me to drink with him."

The ceremonious recognition of the power of youth and beauty over and the glasses refilled, he continued:

"Yes, it was as sweet to Harry, no doubt, as a clover-field to a honey-seeking bee, but it wasn't a very wise proceeding. Horses are knowing animals, and instantly find out who is master. If you aren't, they very soon will be, and then there is a circus, and generally a grand smash-up."

"You mean that in taking care of the young lady the driver lost control of his fiery steeds?"

"That's about the size of it, and the more they realized their freedom the wilder they became. Such running and rioting in harness wasn't in the



I. D. WEBSTER, COLLEGE ATHLETE.

hills, was a hurricane of horse-flesh, and everyone got out of the way. Stop them? I am an old fool, have always been by profession, but wasn't quite such a big one as that. There was but one way, and Harry took that. Yes, to tire them out. Holding the reins in one hand and with the girl hugged to him with the other arm, he seized upon the only chance. And it was a grand sight, though frightful. His face was like marble, his form like a statue, his lips were set and his breast heaved. No, not with fear. I don't think he had any such feeling—for himself. The girl? She clung to him, with her arms around his neck, her face pressed to his shoulders, her lips and cheeks white as death and her eyes looking up to him so pleadingly."

"You are drawing a very pretty picture, my old friend."

"It was a swiftly moving one anyway, and I held my breath waiting for the curtain to be rung down. No, it wasn't a very long wait—couldn't be. Water has to stop when it gets over the falls, and—well, the horses were brought up with a round turn. When they were running the maddest, and the chariot tossed about like a little boat in a heavy sea, one of the leaders fell, and the rest piled upon him, and the chariot and Harry and the girl upon them, in the most promiscuous fashion."

"And they were instantly killed!"

"It looked as if it must be that way, as if there could be no possible escape. When we dragged them out of the wreck and from among the kicking, snorting, biting, struggling horses they were all covered with blood, and you couldn't have got their lives insured for ninety-nine cents on the dollar. And many a man got hurt in the doing. Great danger? Certainly, but we did not think of it then. Our profane lives in it all the time. Well, as soon as we could get them clear of the wreck, we carried them out and endeavored to take an inventory of damages. No, neither Harry nor the girl was killed, but both were badly used up; two of the horses had to be shot to put them out of their misery, and the chariot was golden kindling-wood. Harry drive again? Not until after some weeks, and then his pretty wife rode with him, and the audience carried on when they appeared almost as wildly as when the horses were running away and rushing the chariot to everlasting ruin. The other woman? She had a run-away and there was a smash-up too, but it was of quite another kind. Cupid held the reins when she dropped out of the window one night into the arms of her lover, and—for shame! How can you imagine one of the profane would be guilty of such an indiscretion? But she turned out a devil incarnate. A divorce court upset the golden chariot of matrimony, and I—There! My old mother often told me that I could never open my mouth without putting my foot into it. So I will take measures to effectually close it for a time."

With a confused smile at having given himself away, the ancient jester drained the bottle to a goblet and drank to the bottom. Then he looked at it inquiringly, saw that not a drop remained and sighed as he bade me good-night.

WHAT A YELLOW

OLD BOOK REVEALS.

DEAR CLIPPER.—Billposter Bills of Toledo, O., is appropriately named. In his office advance agents when in that city make themselves at home, and he keeps a register of the signatures of about all the dramatic and circus agents who have been on the road for the past fifteen years. I fancy I hear some cynic say that it must be a big book. It is at all events an interesting one, giving in its own way the rise and fall of many clever men and promising enterprises. The advance agent did not really begin to be "fruitful and multiply" to an alarming extent until about 1872, and then it was that Billposter Bills opened his office and his register. It is a good volume to spend an hour poring over. Numerous have been the attempts to purloin or borrow it, but they were in vain, for it has a vigilant owner, who prizes it more than his house and lot. It is nearly full, but, like the average street-car, it will always I suppose, have "room for a few more." Every time it gets crowded, Mr. Bills adds a few blank leaves, and the registering goes on.

In a most fascinating way it carries us back among the old-time agents, among many of those who at least may be termed the pioneers of the present "combination" system. The first name in the book is that of Arthur Cambridge, who in 1872 signed himself agent of the Lisa Weber Co., and who, abandoning the road, opened a dramatic agency in Chicago. Charles Keeshin signed as pilot of Duprez & Benedict's Minstrels, George Sydney was in advance of the Wallace Sisters, Nick

Roberts steered J. K. Emmet, Joseph Marston the Peak Family, R. E. Stevens the Furish Fifth-avenue Co., Edward E. Kidder coaxed along Horace and Alice Lingard, "Doc" Kennedy unearthed bald-heads to tell them the glad tidings of the coming of "The Black Crook," W. R. Hayden showed the dusky way to Dan Bryant's Minstrels, "Phat Boy Babage" was casting his ponderous shadow in front of McAvoy's Hibernian, and Sam Fletcher was attending to the preliminaries of Rubenstein's concert. John E. Warner was ahead of Fanny B. Price, who long ago retired from the dramatic stage and opened a boarding-house in Chicago, and Charles B. Gristle was skirmisher for Birch, Wambold, Bernard & Backus's San Francisco Minstrels, by the way, but the best known and the greatest of that name. Gus Penoyer, who began professional life as a callboy in the South, was issuing "sheet music" for Alice Ottens' Opera Co., while Ned Kendall, not the great bugler of old, but a bugler in another way, and as noted—was leading George L. Fox through the country; and it is mournful to reflect that both Kendall and Fox had rather sad deaths, the former directly of bismuth in Cambridge, Mass. John R. Rogers' name appeared on the fourth page, and it is significant that he did not append any attraction. Not very long afterwards he joined Joe Emmet, and the end of it all was seen one day on Union square. Thomas W. Davey, father of Minnie Maddern, was in those years in advance of Lawrence Barrett, and John Rickaby, one of the smartest of his class, was in the same position for the spectacular productions that hailed from Niblo's Garden. D. B. Hodges was in front of Tony Pastor, Charles H. Day was "guide, philosopher and friend" for L. B. Lent's Circus, "Hank" Parmelee succeeded Kendall ahead of Fox, and Charles Melville, no longer a sweet singer with a minstrel company, had superseded Penoyer as agent for Oates. Then there appear chirographic tidings of John A. Dingsess coaching a "Humpty Dumpty" party, of Col. D. A. Keyes, Josh Ogden, J. H. Laine, Harry Clapham, Harry Ellsler, Alfred Joel, Robert Filkins, Charles Wing, Ernest Stanley, Edward Zimmerman and John G. Nagle, the last of whom because of age in 1886, because in then signing his name once more he added: "Twenty-first year on the road."

These were not the earliest dramatic or amusement agents in America, for the memory of no man runneth back to the day when the circus did not travel, negro minstrels were on the road as far back as 1844, and entire dramatic companies traveled at least as early as 1856; but they were a bright and energetic lot of men, and the bulk of them are on post-to-day. Meanwhile their duties have changed, but to describe the technique either of the past or of the present would scarcely interest the average reader.

Mr. Bills' register gives us the names of some of the new agents. We find therein the sons of two of the old ones following their fathers' profession, going over the same old routes to a consider-

able extent, and in many cases meeting the same old billposters, railroad officials and local managers. These are Harry Ellsler Jr. and Harry Clapham Jr. Among the comparatively new names are to be found, too, those of Charles Barton, Wemyss Henderson, Nelson Roberts, Smiley Walker, James A. Brady, Frank McKee, De Forest Davis, Harry Sellers, Thomas F. Shea, J. H. Lester (the smallest agent on the road), George Murray (son of the late John H. Murray, minstrel at first and later a circus manager), and scores of others for which this *Clipper* may not have room, this letter having already been made too long, I fear.

Oh, hold on! I can't neglect myself.
FRANK L. MURRAY.

A BOSTONIAN VIEW OF EDWIN FORREST.

Somewhere there was always somebody tearing America's tragedian to pieces in the days of his prime. The carping critics made the mistake of reasoning from general principles, and thus coming to the conclusion that, because the man was robust, he was not scholarly, and could never have been a student. Readers of the present day can enjoy the reasoning of one who tried to appear astride of the fence, although he clearly had much more than one leg over; and we who saw Forrest but a year or two later at the Broadway Theatre are at least amused at the Bostonian taste that preferred to see him in Claude Melnotte, for which his physique, the only bar to his Hamlet, totally unfitted him.

EDWIN NEW YORK CLIPPER.—Having come across the enclosed criticism from the *Boston Daily Bee* of Oct. 16, 1886, when the Macready Forrest, then long existing, was gradually drawing to its culmination in the Astor-place Opera-house riot, I copy it in the belief that it will interest many of your clients.

Mr. Forrest will appear at the Boston Theatre to-night in one of his most popular characters—that of Metamora. This gentleman sustains fully the high reputation which he has enjoyed for years, and his friends claim that he has never played more successfully than during his present engagement. Mr. Forrest is not an actor that generally pleases us, though we cheerfully concede that he possesses great ability. The personations of Spartacus and Metamora, which this gentleman has made peculiarly his own, are not to our taste—not so much, perhaps, that we do not like Mr. Forrest as that we do not like the plays. We prefer infinitely to see him in Richelieu or Claude Melnotte—business vastly more legitimate than the melodramas to which we allude. Great diversity of opinion prevails in the public mind as to the merits of Mr. Forrest as an actor—some persons claiming for him the first rank as a tragedian, while others will not admit that he is entitled to rank with tragedians at all. The claim of the one party is extravagant, while the total denial of it by the other is no less so. It is perfectly absurd to say that Mr. Forrest is no actor, while it is quite as absurd, in our way of thinking, to say that he is the first tragedian of the age. He has great and glaring faults, and faults merely, which readily admit of correction. He is popular, however, with the masses, and popularity, like charity, covers a multitude of sins.

THE SUNNY SOUTH'S QUAINT FEATURE.

VICKSBURG, Miss., Jan. 21.
EDITOR NEW YORK CLIPPER.—Among the funny things that have sprung up at the South during the past season is the "coon runner" for the first hotel or boarding-house. It is a singular circumstance to me, but they are invariably cripples, and are almost always one-legged. They are to be seen at every prominent railroad station, and the way they march a strange ducky when he alights from the train is very comical. Their principal recommendation of the hotels they individually solicit for is that their particular one "is very respectable."

I see a paragraph in this week's *Clipper* as to bad business in the South. My experience points to the contrary. I have been in towns with the Danahy, Myra Goodwin and Louise Laife parties the past week, and every one of them had a big house the night I saw all three. The receipts of the Oliver Byron Co. for two weeks back have been something phenomenal. We have been the largest business house ever done in the South.

HARRY WILSON, Agent O. B. Co.

CANVAS-BACK DUCKS.

Though many persons annually enjoy the sport of shooting canvas-back ducks, the joy of Maryland sportsmen and the pride of Baltimore epicures, few have probably thought of the Summer houses of the ducks, where the vacancies in their numbers caused by the industry of Winter fowling are filled by young birds. The ducks are found along the Atlantic coast as far North as Canada, but they migrate in the great numbers in the Fall to the Chesapeake bay and its tributaries, where they find their favorite food, the *cauana*, or wild celery, a fresh water plant, whose roots they feed upon, and which gives them the juiciness and peculiar flavor which distinguishes them from other ducks and makes for their comparative lack of plumpness. They follow Winter down the Atlantic coast, and remain in the Chesapeake waters during the Winter months. When the Spring opening occurs they wing their way across the country in a northwesterly direction, and spend the Summer months breeding and raising their young in the neighborhood of the cool waters of the upper Rocky Mountain system, and in all the far countries north of the fifth degree, north latitude. There alone can their eggs be obtained. A well-known restaurateur of this city conceived the idea of raising canvas-back ducks in Baltimore. He procured two crippled birds—a male and female—but his experiments were unsuccessful, as the birds pined for the cool air of the British American forests.

—Baltimore Sun.

IT TOOK NERVE.

There was once a time when Senator Vest of Missouri said grace before meat, and once during that time he stopped at a house notorious for its bad table. When Mr. Vest (he wasn't a Senator then) sat down to eat the spread almost inaugurated a coup d'état in his stomach, but it was that or nothing and he began.

"Ahem!" coughed the lady, with fifty-cent meal plecty resting on her face. "Ahem, Mr. Vest, don't you ask a blessing?"

"Ma'am?" responded the gentleman, with a look in his face like an interrogation point suffering from sea-sickness.

"Don't you always ask the Lord to bless the food before you eat it?"

"No, ma'am, no always," and he looked over the table. "I suppose the Lord could bless this if he wanted to, but I haven't cheek enough to ask him to do it."

Fall River.—At the Ad Opera Co. sang "A Trip to Africa." 24. Claire Scott played to fair "Borgia" and "Mary Stuart." N advantage in the role of Ma hearty applause. . . . At the C mer's "Pavements of Paris."

MISSOURI.

MISSOURI

St. Louis.—At the Olympic theatre only fair business has been reported for the evening. "Anything But Nothing," Lotia comment Monday night, 31, did manager Pat Short, who, says W. Norton, has had charge of house and Olympic Theatre. It is said to have averaged about a week's engagement Sunday fair business last week, it seemed hoarse all the week, for his songs. The F. B. Wadsworth.

FOPK'S THEATRE.—Genevieve well last week, but she came stann among her auditors. This week, and Barry and Fred F. Shrade, acting music Joseph and James H. Lewis, advertisement position.

KAMBLE'S THEATRE.—"Midnight show, and Acting manager benefit. P. F. Baker did the in "Chris and Lena." A good for next week.

STANDARD THEATRE.—Victor Novelty Co. are attracting at

1, Edward A. and
and Laclede, M.

POP'S THEATRE LEADS — The new season of the popular Broadway musical, "Fiddler On The Roof," will take to the stage on Aug. 1, 1968, at the New York City's New Theatre.

petric plant. M
and the right ha

a yearly rental of \$120.00. The owner of the place, the name of the house and the plan are his own. Mr. Havlin did not like his idea seems to be reserved with the exception of those things in process. Parquet floor, seats, circular, rear seats, 25 cents, galley feature of this arrangement for the fact that the best seats for the best attractions for 75 stated his intention of releasing the same during the season. Arrangements will not be altered.

CHAT—W R Cottrell, the Panoramia Co. last week on Oct. 13, 1935, he was the owner of the same which he had been holding since other things, the Panoramia company, at the present time. He alleges that Mr. Crum, the Panoramia outfit had costed that the concern was paying for the same thing. The outfit was comparatively worthless and received generally in connection

..... Little Flower
here and now

this city against the Americanised. The company paid \$100,000 for the costs of suit—no little "Prize" Caper! Co. here, "making a big hit."

Kansas City.—At the first-half of this week, we sum Co.; the last half, A. did only fair business.

GILLES' OVERHAUSE.—The Gipsy Barred" Opera Co. week is filled out by Ch Silver King" last week did.

MUSIC HALL.—Closed this.

COLISEUM THEATRE.—Op Kee and Cora Frank. Thompson Sisters and La Dunner and Morse, and T.

WALNUT STREET THEATRE.—Herbert a Wonder

Ans. Business
cor. Long is

Eye Lester. Remaining: and Son, and Evans. But very good. Manager Loan good show.

KANSAS CITY MUSEUM: Wanda, tattooed lady; Don Mabel St. Clair, child A. H. H. Lester, Lester Bellingers, Auditorium past week's business of "C records of this popular rec.

NOTES—Florence Hamilton, who has many friends, rec. "Highland Blind" ... Fructure of the Museum ... songs he has recently com.

St. Joseph.—At Tooth Minnie Madden and an sent "Caprice" to rath Madden gives a very n 26, 27, Conrad's "Gipsy E most exuberant house. very pronounced he, and very first year that has a

audience for or

7. Maggie Mitchell 12, Lotta
19. The light house that giv
the only poor attendance I
bad.... "The Gipsy Baron
girl and the girls could all sing.
Jefferson—Mattie Vi
the best one night stand of f
house. J. A. Benson's Co. a
12. **Lexington**—At the
here of the Adams Co. nig
Bookman was presented b
diamond pair of diamond
a speech in the hall. A
crowded house. "Mugg's
Daughter" and the Leona
for dates.
Jefferson City—M
play and the largest receiv
known since it opened. R
12.
Macon—Feb. 1, Stro
operatic concert. George
Benson's Opera Co. giv
Pleasant Hill—Th

MONTANA

MON
Jan. 24.—People at the
 vol., Jan. 24 were Gladys Hill,
 Clayton Evans, Allie, Mollie
 low and the Obornes. This
 is doing a good business. It
 goes on the road again next
 week: Nellie Waters, James
 Wash Brothers, Martine
 Mathias, Helen, Lillie
 Chester, Rita Gardner, Jenn
 burn Sisters, John Wilson a

NORTH C
Charlotte.—Rhea C

in "Daddy Dearest" had a fair house. Atkinson's "Alphre-
to," 29, gave a fine performance to a small house. A.
P. Smith, manager of "The Tins," 29, had a fair house.
"We, Us, U, You," 31, Temple Theatre Co., in "The Little Ty-
coon," Feb. 5, Hoyt's "Tin Soldier" 8, and the Krowing As-
sociation local minstrels postponed to 9. At Robin-
son's Music Hall, 29, the "Tins," 29, had a fair house. At
Allie Allen closed a two weeks' engagement 29, to
crowded houses. Kittle Worlen and Mr. & Mrs. are
the new faces 31. At Boyle's Parlor Theatre 29: Billy
Wood, Gilsey and Miles, Dolly Williams and Sadie Coo-
Shenandoah. R. B. Wilber's Madison-square
Co. of 29, gave the popular priced show. The
show, opened Jan. 24 for the purpose to audience
phenomenal in size. Reserved seats for "The Little Ty-

For Continuation of Show News see Page 1747.

STAGE FACT & LYRIC FANCY.

A GARNERING OF SANCTUM SWEEPINGS.

The growing "oldness" and stoutness of Emma Abbott gives a Western paper the opportunity to get off as neat and clever a squib as can be imagined. Its scribe says that her voice, "like wine, improves with maturity." This is really a clever simile, and it must have occurred to the fortunate writer like an unexpected flash of most damnable originality.

It is quietly suspected that both Cappa and Liberti entertain serious designs on various United States cities, with the aid of their respective bands. Gilmore's example is catching.

This thrilling bit of information about ballet girls seems unnecessary. "The coryphee, when preparing for the stage, first removes everything but one garment. Then she draws on her tights, after which she assumes corsets, etc." We were not sure about her "assuming" corsets, but we really did know that she took off her clothes before putting on her tights. We want much later news than that.

In California they are threatening to call one of our popular dialect entertainers a chestnut-Bush if he does not produce some novelties in the gag way.

"Coming in to reorganize" sounds very thin and shaky just about these times.

MARIE LA VIKLE, who is not a foreigner, by-the-by—may not make her operatic debut at La Scala, Milan, after all, as very few, if any, of the pupils of Lambroche have there made their first appearance. The lady may be recognized, despite the new name, by musical circles in Philadelphia. As a matter of precision, she also may not be so recognized. In fact, we are positive she will not be, as there is no such person. There is also no such teacher as Lambroche; but the item reads as well as many others, and will attract just as much attention. A love for facts alone prevents us from allowing the item to stand without the explanation, although we should be comforted, in a certain sense, to read the above interesting news a few weeks later on in the musical gossip of some up-to-the-times paper.

WILHELM, when last heard from, was playing in Switzerland, and still had the y with him.

The report is that Mayor Hewitt's son and daughter can afford to play on mandolins that cost a chilly thousand-and-a-half apiece, yet the rheumatism catches Mr. Hewitt in the leg, just the same as it does old man Jones, whose son picks a cigar-box banjo, and whose daughter has to practice on her aunt's piano a half a mile away.

"LEG-PULLERS" is the graceful designation of the chronic borrowers of the profession. "Bracers" was formerly in vogue, but the growing evil required a more desperate and terrible branding. To be a recognized "leg-puller" nowadays is to give the mysterious power of blowing your acquaintance out of sight on appearance.

BOETTGER, whose orchestral arrangements have a wide and recognized popularity through the country, is not above playing a modest viola in the quadrille bands furnishing dance music for unpretentious balls.

The mandolin, which seemed at one time to be likely to grow in general demand among the ladies, will be apt to be neglected by reason of the difficulty of its manipulation. The fine steel strings also, which require considerable pressure, hurt the poor little fingers of the darlings, who "just love it," and this also will detract from its popularity in the parlor. Mandolin teachers being few, there was quite a bit of money made for a while among our aristocratic families, who did not mind paying well for the instruction; but the teachers say the fancy does not last for seasons above given, and a quarter's lessons about settle it.

It is pleasant to be able to say, in these days of tiresome cornet solos in the orchestra, that Tom Short's efforts in that line at the Union-square Theatre are really interesting and agreeable. There is an absence of that apparently forced effect that has become so tiresome, and his tone is smooth and comforting enough to attract attention by its very softness.

JOHN STETSON and Col. McCaull, it appears, will not be warned off by the London critics' attack on "Ruddy Gore." D'Oyly Carte says "the public is with them," and the public pays. Of course. But this is not a new argument, and it is specious, besides. It is altogether too early for Mr. Carte to talk about the public verdict. We have in mind the "Princess Ida" verdict in this country. It was slow in coming, but Mr. Stetson ought not so soon to have forgotten it.

SOMEBODY is sailing under Edwin Barbour's colors. Weekly we have been in receipt of the route of Mr. Barbour's party. It is no wonder that actor protests. He writes:

"I am neither star nor manager now. I have reformed. I am 'going on' for Scraggs every evening with Louis Aldrich's 'My Partner' Co., and, although I have a very affectionate pet in the way of a felon on the index finger on my left hand, I manage to give Ned Singleton the home-thrust regularly, and he dies as hard as ever, out of compliment to my crippled condition. When the left hand gets in the way it is sometimes a question which is the nearer dead—Singleton or Scraggs."

KATR VAUGHAN, the English actress, has been a long time getting ready for an American trip, and has frequently been announced to come when in truth she had no idea of starting. It seems, however, to be authoritatively settled that she will be here next Fall. George Edwardes of Hollingshead & Edwards is to manage her, and she will bring several people with her.

WE CALLED ATTENTION some time ago to the particularly small scheme of certain singers of selling to small-time publishers the sheet-music which had been presented to them for professional use by other music-publishers. A certain line of music-store clerks now work a scheme on the public quite as puny. If a customer asks for a song which is very popular, they also pull out a copy of one of their own songs, saying: "And here is the song that goes with it." The purchaser naturally fancies the strange song to be of a like order of popularity, and very often the second song is bought with the first one asked for, and it "goes with it," sure enough. Of course, there is liable to be a return of the song that "goes with it," but very often it sticks.

JAMES H. CRAGO's features will be recognized by many professional readers of THE CLIPPER. He was born Jan. 11, 1846, in Louisville, Ky. His father, now retired, was for a long time manufacturer of and dealer in pianos, organs and other musical instruments. Young Crago was educated in the Louisville schools, and afterwards was in



business with his father several years. Later he formed a partnership with Will S. Hays, and they continued in the music line for some time. He next associated himself with Nick Roberts, and for eight years traveled with the latter's "Humpty Dumpty" Co. In March, 1882, he went to Leadville, Col., to accept the position of manager of the Tabor Grand Hotel and Opera-house, manager of the Leadville Telephone Exchange and manager of the Turkish Bath-house. He has since retained these important trusts.

Of course Helen Dauvray and Bronson Howard are at outs since the failure of "Met by Chance," and of course Miss Dauvray has a woman's right to get a little spiteful about it; but it is positively discouraging to art and disheartening to the already incredulous public to have Miss Dauvray confess, in the heat of her argument, that Mr. Howard never in the world wrote the character of Kate Shipley, in "One of Our Girls," for her. Besides, it recalls to us the peculiar history of "The Banker's Daughter."

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FACT.

THE BOSTON MORNING GLOBE, of Jan. 21, says, regarding LILLIAN RUSSELL'S CONCERT, at Music Hall, Sunday night:

"When Mr. Raymond Shaw of Wilson & Rankin's Minstrels, with a voice so like a woman's that he could pass for one in proper costume, sang 'ROCK-A-BYE BABY,' by Canning, it caused such enthusiasm that he had to repeat it four times, then the quartet came in and added a chorus which also had to be repeated."

"ROCK-A-BYE BABY" was the feature of the concert, and Miss Lillian Russell will use it in future as her favorite encore song. "ROCK-A-BYE BABY" is sold at all music stores. Price, 40 cents. We sent same to public singers on receipt of 10 cents. Orchestra parts, 25 cents extra.

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PERMANENT ADDRESS CARE OF CLIPPER

O'CONNOR.

O'CONNOR is possessed of undoubted ability. We have every hope of seeing him a successful tragedian. DAILY STANDARD (London, England, Sept. 2, 1875). Above is presented a portrait of JAMES OWEN O'CONNOR, who has just started on a tour.

During the past two or three seasons O'CONNOR has become pretty well known. He is aggressive and determined to push his way to the front.

He confines himself to the tragic drama, in which he displays much versatility, playing a varied repertory. O'CONNOR will, probably, make his metropolitan debut before the season is over—NEW YORK TRIBUNE, Sept. 1, 1886.

Hamlet, by O'CONNOR, last night, was a masterpiece of portraiture.

His support was excellent.

All pronounced him to be an actor of fine ability.

His support is better than the average.—LOCK HAVEN (PA.) DAILY DEMOCRAT, Sept. 2, 1886.

O'CONNOR is one of our best public speakers.

He is a fair-sized audience to see O'CONNOR.

There is no doubt of that.

O'CONNOR is a great actor.

The Lancaster press went into raptures over his wonderful acting.—CARLISLE (PA.) DAILY SENTINEL, Oct. 1, 1886.

The renowned tragedian, O'CONNOR, appeared here, supported by an excellent company.

O'CONNOR is a tragedian who has won a high place among his contemporaries, was seen and heard at his best as Richelieu, last evening.

His acting was received by the audience with much enthusiasm.

The interpretation was acceptable.

In response to entreaties, O'CONNOR appeared before the audience in the character of the Duke of York.

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The bulk of the good work was done by O'CONNOR himself as Shylock.

Any able assistant contributed towards the upholding of this PHENOMENAL record, etc.—MIDDLE TOWN (PA.) JOURNAL, Oct. 15, 1886.

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He actually carries his audience completely away by his masterly impersonation.

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The whole troupe of the O'CONNOR Tragedy Company played to PERFECTION. A more polite and gentlemanly set of people it was never our pleasure to meet.—DEMOCRAT, Toledo, Ohio, April 1, 1886.

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CLAPP'S BANK.

ESTABLISHED 1842.

WHITE PIGEON, Michigan, April 17, 1886.

JAMES OWEN O'CONNOR.

DEAR SIR: I regret very much that I could not have seen you before you left here for Valparaiso. You gave the best of satisfaction as Hamlet at this place. I have heard you pronounced the superior of Keene and McCallum, and I am almost sure he will be in some of your parts better than Booth. Be assured that if you see fit to favor us with a RETURN date, you will receive the warmest of welcomes.

Very truly yours,

CHAS. H. CLAPP.

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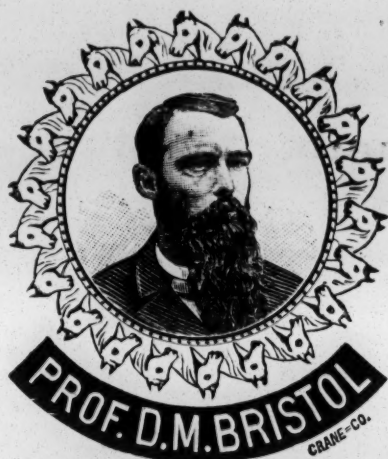
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S. Hyde Baughman and Lizzie Aldine, have played for me, and I am pleased to recommend them as the best in their line and artists of merit. Very respectfully, JAMES DONALDSON, London Theatre, New York.

TO MANAGERS—I can conscientiously recommend the shooting act of Baughman and Aldine as very clever, void of all danger and a drawing card. Yours very truly, H. W. WILLIAMS, Academy of Music, Pittsburgh, Pa.

Baughman and Aldine have played for me a great many times. Their shooting-act is without a doubt the best I ever saw. Miss Aldine's skill with rifles and pistols is certainly wonderful, receiving much genuine applause. GEORGE CASTLE, Olympic Theatre, Chicago, Ill.

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Ed. Hawkins, Director of Amusements with Lew Johnson's Black Baby Boy Minstrels, will not sail for Australia, as anticipated, owing to the illimitable success of the company and the financial inducements from Manager Lew Johnson, and also as said company is negotiating for an Australian Tour. The company is now in California playing to good business. Address BAKERSFIELD, CAL.

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THE EVANS CITY OPERA-HOUSE Will be ready for light companies on Feb. 19, 1887. Population Evans City and vicinity, 3,000; Seating capacity, 400; stage, 30x32; everything new. Address wanted of Minstrel Troupe for opening night, and will guarantee the pay. GEO. 11PT & SONS, Evans City, Pa.

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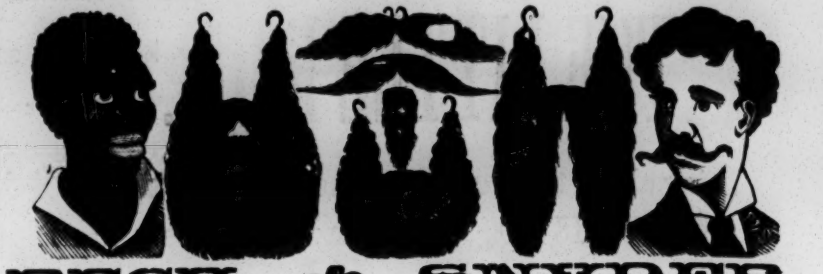
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